

**SECRETARIAL DEPARTMENT**

Jekegram, Pokhran Road No.1, Thane (W)-400 606
Maharashtra, India
CIN No.: L17117MH1925PLC001208
Tel: (91-22) 4036 7000 / 6152 7000
Fax: (91-22) 2541 2805
www.raymond.in

RL/SE/25-26/76

January 10, 2026

To

The Department of Corporate Services - CRD
BSE Limited
P.J. Towers, Dalal Street
Mumbai - 400 001
Scrip Code: 500330

National Stock Exchange of India Limited
Exchange Plaza, 5th Floor
Bandra-Kurla Complex
Bandra (East), Mumbai - 400 051
Symbol: RAYMOND

Dear Sir/Madam

Sub: Raymond Limited: Newspaper Publication regarding Postal Ballot and Remote e-voting Facility

Pursuant to Regulation 30 of the SEBI (Listing Obligations and Disclosure Requirements) Regulations, 2015, please find enclosed copies of newspaper advertisements published today in Business Standard (English) and Ratnagiri Times (Marathi) regarding Postal Ballot of the Company and remote e-voting facility to the Members of the Company.

Please take the above disclosure on record.

Thanking you.

Yours faithfully,
For **Raymond Limited**

Rakesh Darji
Company Secretary

Encl.: as above

**REGISTERED OFFICE**

Plot No. 156/H No. 2, Village Zadgaon,
Ratnagiri - 415 612, Maharashtra
Tel: (02352) 232514
Fax: (02352) 232513

LUNCH WITH BS: TARUN TAHILIANI, DESIGNER

Fabric meets freedom

Celebrated as the 'master of drapes', Tahiliani has reshaped the language of Indian fashion. As label Tarun Tahiliani marks 30 years, he tells Akshara Srivastava about his enduring fascination with movement, fluidity and the quiet power of fabric in motion

It is a lunch that does not quite end with the meal. On a sunny Saturday afternoon, something of a rarity in smog-engulfed New Delhi these days, I arrive at the Qla, the charming European restaurant tucked among designer studios in Mehrauli. This is the city's well-worn fashion high street, a curious mix of couture ateliers and heritage stone-work, with the Qutub Minar looming in the background like a silent witness to reinvention.

The central courtyard has already been claimed by early arrivals, and so I settle into a quieter corner indoors to wait for Tarun Tahiliani. Over the last three decades, the fashion designer has come to be known as the "master of drapes", a title earned through an unwavering commitment to fluidity, structure, and an unmistakably Indian way of dressing the body.

Tahiliani is currently gearing up to celebrate a significant milestone: 30 years of his eponymous label. The anniversary will be marked with a show at the British Residency in Hyderabad, a setting that mirrors his own sensibility: Historical, layered, and quietly grand. So when our lunch ends not with dessert but with an invitation to his studio in Gurugram, to observe fittings in progress, I cannot refuse. But more on that later.

"I'm very excited about it," he says as we settle in. "In the context of designers abroad, and even our own history, this is still a very new industry. Thirty years is a big milestone. And I think when you reach moments like this, it's important to push yourself to stretch the limits."

Before conversation takes over, we decide to place the entire food order in one go. We begin with Darjeeling-style chicken dumplings, followed by a morel and white asparagus soup for him, and a porcini mushroom pasta for me. Tahiliani also orders a pink gin with tonic water, cucumber, and ice.

"Large or small?" the server asks.

"Look at my size!" he quips, gesturing at him-

self. I laugh, instantly disarmed. Delhi's pollution has been unforgiving on my throat, so I stick to warm water.

It is over this easy banter that Tahiliani begins to trace his unlikely journey into fashion, one that began not in a design studio, but in the United States, where he was studying before life intervened rather abruptly.

"My father was becoming chief of naval staff," he says, "and I had to dash back in three days because Indira Gandhi's secretary, PC Alexander, called to say that he couldn't be the trustee of a private company set up by my grandfather."

Tahiliani returned to India, took charge of the business, and found himself selling oil-field equipment and machine tools — "neither of which I had the aptitude for".

"So the godown slowly converted into India's first luxury multi-brand store," he says with a smile.

That store was Ensemble, launched in 1987 with his wife Sal (Sailaja). The idea was deceptively simple but revolutionary for its time.

"Sal met (designer) Rohit Khosla during a modelling assignment and asked him why he wasn't selling his clothes," Tahiliani recalls. "He said there were no stores."

Ensemble soon became the launchpad for Indian designer fashion, and nearly a decade later, Label Tarun Tahiliani followed. Thirty years on, Tahiliani has not only survived the churn of fashion cycles but continues to reinvent himself, most recently through a decisive push into prêt-à-porter with OTT, and the launch of Tasva, a men's wedding and occasion-wear brand created in collaboration with the Aditya Birla Group.

OTT, which embodies his signature "India Modern" aesthetic, is perhaps the clearest articulation of Tahiliani's long-standing belief that



ILLUSTRATION: BINAY SINHA

polishing them off quickly before resuming.

"I've always loved sportswear," Tahiliani says, clarifying that in fashion school, everyday clothing is categorised as sportswear, while activewear refers to clothes worn specifically for athletic activity.

"Bridal is beautiful," he continues, "but what we wear day-to-day needs to have good, contemporary cuts. Young people today have grown up on Zara. So why don't we have cool things that are Indian, but also feel current?"

Even in his prêt line, the drape is unmistakable. OTT features structured drapes, tailored gilets, dhoti pants — modern, wearable silhouettes that remain distinctly Indian.

How did the drape become so central to his design language?

"I've always loved the fluidity of fabric," he says. "My mother, grandmother, aunts, all wore saris. I once worked with a woman in Jodhpur who stood in a block-printing unit all day in a chiffon sari and never messed it up."

He recounts travelling through Kutch for three days, visiting weavers and Ajrakh printers. Everywhere he looked, fabric billeted, folded, wrapped.

"The more I looked around, the more I realised this is the basis of how Indians dress," he says. "We may source fabric from anywhere, but the dhoti, the turban, the sari, the shawl — they're all draped. Structured clothing cannot recreate that. And I realised I loved the drape."

When he returned to fashion school, Tahiliani spent most of his time in draping classes. One of his defining moments came when Minal Modi, his eternal muse, approached him when Tanya Godrej (now executive director and chief brand officer at the Godrej Group) was getting married.

"She said, 'I hear you drape, and I want to look like I'm wrapped in a turban.'"

A chic woman, he says, can take *mul mul* or chiffon and look like she's wearing French couture if she knows how to drape it well. "But we've forgotten it."

His morel and asparagus soup arrives, steam rising thickly from the bowl. For a full minute, there is silence as we eat. Then I ask him about the genesis of his collaboration with Aditya Birla Fashion and Retail Ltd.

Kumar Mangalam Birla, one of Ensemble's earliest customers, Tahiliani recalls, had called him around the time of the Ambani twins' weddings. "They had done a deal and I asked if the group was still interested in working with designers," Tahiliani says, realising he needed a partner.

All successful global brands, he says, have a yin and yang: One creative partner and one business mind. He liked the culture at Madura

Fashions, and after exploring multiple possibilities, menswear stood out. "That's how Tasva was born."

We glance at our watches. An hour has passed. We skip dessert and ask for the bill. Tahiliani insists on paying; I insist on refusing. He concedes, and instead, invites me to his studio.

"We learned from Rohit Khosla, who taught us with a *khuila dil* (open heart)," he says. "If you're interested to learn, I'm always interested to teach."

Three days later, I find myself at his Gurugram studio. Glass doors with handles spelling out "TT" open into a long workspace. Three mannequins dressed in Tahiliani's creations stand behind a large desk, and beyond them, a long row of suits hum quietly at work.

In a fitting room nearby, his team helps a well-toned model into garments. I've arrived early, but late to the action. Tahiliani sits at a stone-topped table scattered with coloured pencils, sketches, and reference photographs.

"It's fun to do something for yourself, something not on the calendar," he says. "I'm pushing my limits — in tailoring, in draping. The clothes have no embellishment. I'm also a little nervous."

For the next three hours, I watch him rise from his chair every time the model emerges. Fringes are trimmed, chains repositioned, thick belts swapped for thinner ones. Drapes are refined, shoes and accessories hunted down in the right accents of gold and silver. Motifs are removed with ruthless clarity.

At one point, he pulls out his phone to show me an Instagram video of Karl Lagerfeld's Chanel sets — a supermarket, a beach, an airport. "Iconic for a reason," he says simply.

Why, I ask, do Indian fashion brands still struggle to occupy space on the global stage?

"They started in the 40s," he says of European houses. "And they made western clothes the world already wore. We're a different culture."

He recounts watching a film about a Sicilian photographer in the 1950s. "I said to Sal, 'They all look like they're wearing the current Prada collection.' Nothing has really changed. It just so happens that the world, including us Indians, wears that."

OTT, he believes, has the potential to transcend borders precisely because it refuses to abandon its origins.

As fittings continue, I wander into the studio library. Books on Indian saris, regional drapes, bags, and textiles line the shelves, many marked with Post-it notes. I leaf through one on the drapes of India, learning how each state wraps fabric differently.

When I return to the fitting room, I find Tahiliani holding up a *palu*, adjusting its fall with the instinct of someone who has done this for decades.

As I leave, he asks if I liked the library. "You're welcome to use it anytime," he says.

I know I will.

OPINION

Proactive and effective monitoring for early project delivery



ALKESH KUMAR SHARMA

The infrastructure sector is one of the key drivers of the Indian economy. It is responsible for propelling India's overall development, and has been a cornerstone for the country's rapid growth of projects, particularly in the last few decades. It enjoys priority focus from the government, which is evident from the budgetary allocation of ₹11.1 trillion this year, and in the policies that would ensure time-bound creation of world-class infrastructure in the country.

Having been associated with project implementation for over 30 years across various roles, in Kerala and in the Government of India, and having handled several infrastructure projects, I have encountered various bottlenecks in project delivery across different sectors. Some of the key challenges include uncertainties in land acquisition and regulatory approvals, lack of comprehensive upfront planning and risk management, and most importantly, low maturity of project management processes to adequately plan for such factors.

Large infrastructure projects are complex and have multi-states, multi-sectoral and multi-agencies involvement, and require multiple clearance from various central and state agencies, leading to time delays and cost overruns due to poor coordination.

In March 2015, Prime Minister Narendra Modi launched an information and communication technology (ICT)-enabled multi-modal platform called PRAGATI (Pro-Active Governance and Timely Implementation), with a clear vision of removing delays that were affecting projects of national importance. The Prime Minister conceptualised PRAGATI as a comprehensive solution to improve Centre-Centre and Centre-State coordination. At the launch, he stated that governance in India must become more efficient and

responsive, and the new platform was a step in that direction. PRAGATI was developed as a technology-based system capable of monitoring infrastructure projects, reviewing government schemes, and addressing citizen grievances in one digital space.

Since its inception, 50 review meetings have been conducted under the Prime Minister's chairmanship. These meetings are attended by chief secretaries of states and secretaries of Union departments to address issues and bottlenecks in specific projects and schemes. Post-meeting follow-up is ensured by the cabinet secretariat so that decisions taken in the PRAGATI meetings convert into timely implementation on the ground. The government has also set up a Project Monitoring Group, an institutional mechanism for resolving regulatory bottlenecks and fast-tracking the setting up and commissioning of large-scale infrastructure projects.

In over a decade of its launch, more than 3,300 projects, with an estimated cost of Rs 85 trillion, have been monitored and expedited for successful execution. In all, 61 major government schemes, such as One Nation One Ration Card, Pradhan Mantri Awas Yojana, Pradhan Mantri Jan Arogya Yojana, and Swachh Bharat Mission, have

PRAKATI WAS DEVELOPED AS A TECHNOLOGY-BASED SYSTEM CAPABLE OF MONITORING INFRASTRUCTURE PROJECTS, REVIEWING GOVERNMENT SCHEMES, AND ADDRESSING CITIZEN GRIEVANCES IN ONE DIGITAL SPACE

been reviewed on the platform. Among the projects that the Prime Minister has personally reviewed under PRAGATI, 3,187 issues were raised and 2,958 were resolved, which translates to one issue cleared every working day. These numbers illustrate how the platform has accelerated implementation and strengthened accountability in government functioning.

Among the notable achievements that reflect how PRAGATI is helping ensure timely delivery of social sector programmes is Mission Amrit Sarovar. The mission was launched in 2022 to construct and rejuvenate 75 water bodies in each district across the country. The mission's progress was regularly reviewed at the national level through PRAGATI, bringing senior officials from central ministries, state

The author is former secretary, Ministry of Electronics and Information Technology, and currently serving as member, Public Enterprises Selection Board. Views expressed are personal

governments and district administrations onto a single digital platform. Under the scheme, the target was to construct 50,000 Amrit Sarovars by August 15, 2023. However, more than 68,800 Amrit Sarovars have been completed. The mission has contributed significantly to addressing water scarcity and groundwater availability in many regions. Railway projects, the Jammu-Udhampur-Srinagar-Baramulla Rail Link project, and the Bogibeel Rail-cum-Road Bridge also provide strong case studies of PRAGATI's impact on successful execution.

The vision of Prime Minister Narendra Modi behind PRAGATI is to create governance that works with the speed of citizens' expectations and aspirations. The platform is integrated with systems like PM GatiShakti and PARIVESH (Pro-Active and Responsive facilitation by Interactive, Virtuous and Environmental Single-window Hub), which allow easy

monitoring through a single source of truth. When delays are prevented, expenditure is reduced, and projects become easier to track and supervise. When decisions are timely and accountability is fixed, the speed of government functioning increases and its impact becomes visible directly in citizens' lives.

As Bharat moves forward with large infrastructure ambitions, PRAGATI has become a central institution of project governance and timely implementation. It has shown that technology-enabled reviews are not only about monitoring screens but about real changes on the ground. PRAGATI, therefore, stands as a model where constitutional offices remain completely dedicated to public service and development, and help to "Reform to Simplify, Perform to Deliver, Transform to Impact" the public projects and citizen-centric programmes for citizens' welfare.

The author is former secretary, Ministry of Electronics and Information Technology, and currently serving as member, Public Enterprises Selection Board. Views expressed are personal

raymond
LIMITED
(CIN: L17117MH1925PLC001208)
Registered Office: Plot No. 156/H, No. 2, Village Zadgaon, Ratnagiri - 415612, Maharashtra
Phone: 022-40368191, Fax: 02352-232313
Email: corp.secretary@raymond.in | Website: www.raymond.in

NOTICE OF POSTAL BALLOT AND E-VOTING FACILITY TO THE MEMBERS

NOTICE is hereby given that pursuant to Sections 108, 110 and other applicable provisions, if any, of the Companies Act, 2013 (the "Act"), read with Rules 20 and 22 of the Companies (Management and Administration) Rules, 2014 (the "Rules"), Secretarial Standard on General Meetings (SS-2), Regulation 44 of the SEBI (Listing Obligations and Disclosure Requirements) Regulations, 2015 ("Listing Regulations"), including any statutory modification(s), clarification(s), substitution(s) or re-enactment(s) thereof for the time being in force, General Circular Nos. 14/2020 dated April 8, 2020, 17/2020 dated April 13, 2020, read with other relevant circulars, including General Circular No. 03/2025 dated September 22, 2025 ("MCA Circulars") issued by the Ministry of Corporate Affairs, and any other applicable laws and regulations, the Company has sent the Postal Ballot Notice dated December 29, 2025 along with explanatory statement through electronic mode on January 09, 2026 to those Members whose names appear in the Register of Members/ List of Beneficial Owners and whose e-mail IDs are registered with the Company/ Depositories/ Registrar & Transfer Agent as on the cut-off date i.e. Friday, January 02, 2026 for seeking approval of the Members of the Company by Postal Ballot through electronic means (remote e-voting) on the item of special businesses, as set out in the Notice of Postal Ballot.

The Company has engaged the services of National Securities Depository Limited (NSDL), for facilitating remote e-voting to enable the Members to cast their votes electronically. The detailed procedure for remote e-voting is given in the Notice of Postal Ballot. The remote e-voting period commences from Tuesday, January 13, 2026 at 9:00 a.m. (IST) and concludes on Wednesday, January 11, 2026 at 5:00 p.m. (IST). The remote e-voting will be disabled by NSDL thereafter and voting shall not be allowed beyond 5:00 p.m. (IST) on Wednesday, February 11, 2026. Once the vote on the resolutions is cast by the Member, the Member shall not be allowed to change it subsequently. Resolutions passed by the Members through this Postal Ballot (through remote e-voting) shall be deemed to have been passed as if it has been passed at a General Meeting of the Members. The resolutions, if approved by the requisite majority of Members by means of Postal Ballot, shall be deemed to have been passed on the cut-off date of remote e-voting, i.e. on Wednesday, February 11, 2026.

The Members, whose names appear in the Register of Members/ List of Beneficial Owners on Friday, January 02, 2026, being the cut-off date, are entitled to vote on the Resolutions set forth in this Notice through remote e-voting only. The voting rights of Members shall be in proportion to their share in the paid-up equity share capital of the Company as on the said cut-off date. Hard copy of the Postal Ballot Notice along with the Postal Ballot Form and pre-paid business reply envelope are not sent to the Members for this Postal Ballot and Members are required to communicate their assent or dissent only through the remote e-voting system. This Postal Ballot is accordingly being initiated in compliance with the MCA Circulars.

Members holding shares in physical mode and who have not updated their email addresses with the Company are requested to update their email addresses by sending the duly filled in Form ISR-1 available on the Company's website and on the website of MUFG Intime India Private Limited, Registrar & Transfer Agent (RTA) along with relevant enclosures to the Company's RTA, MUFG Intime India Private Limited, Unit: Raymond Limited, C 101, 247 Park, Lal Bahadur Shastri Marg, Vikhroli West- 400083 or the scanned copies of the documents may alternatively be mailed to the Company on the email id corp.secretary@raymond.in with all the forms and proofs duly signed. Members holding shares in demat form who have not updated their email addresses with the depository/depository participant are requested to approach the concerned depository participant to update their email addresses.

The Postal Ballot Notice is also available on the Company's website i.e. www.raymond.in and also on the website of stock exchanges i.e. www.bseindia.com and www.nsindia.com and on the website of NSDL at www.evoting.nsdl.com. A person who is not a member as on the cut-off date should treat this Notice of Postal Ballot for information purposes only.

The Board of Directors of the Company has appointed Mr. Dinesh Deora (Membership No. F5683, COP No.4119), or in his absence Mr. T. Kaushik (Membership No. F10607, COP No.16207), Company Secretaries in Practice and Partners at DM & Associates Company Secretaries LLP (FRN: L2017MH003500), as the Scrutinizer for scrutinizing the Postal Ballot voting process through remote e-voting in a fair and transparent manner.

The Scrutinizer will submit his report to the Chairman of the Company or any person authorized by the Chairman upon completion of the scrutiny of the votes cast through remote e-voting. The results of the Postal Ballot will be declared within two working days of the conclusion of the Postal Ballot and will be displayed along with the Scrutinizer's Report at the Registered Office of the Company after communication to the Stock Exchanges viz. BSE Limited (www.bseindia.com) and National Stock Exchange of India Limited (www.nsindia.com), where equity shares of the Company are listed, in accordance with the SEBI Listing Regulations and additionally be uploaded on the Company's website www.raymond.in and on the website of NSDL at www.evoting.nsdl.com. The Scrutinizer's decision on the validity of the Postal Ballot shall be final.

